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THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Edited by J. Nicholson-Smith.

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Vol. II, No. 19.

June 17th, 1908.

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Art of the Month.

On May 15th, at the Steinway Hall, Mr. Paul Graener gave a charming concert of his compositions, assisted by Mrs. Henry J. Wood, Mrs. Paul Graener, and Hugo Heinz. The piano was taken by Hermann Grünebaum, violin by Hugo Hundt, harp by Alfred Kastner, 'cello by Jacques Renard. The conductor was Fritz Cassirer. At the outset it may be stated that Mr. Graener's greatest success (and almost we may say his forte) was his songs. Especial mention should be made of 'Vale Carrissima,' 'Rain Song,' 'Devotion,' 'The Burden of the Bells,' but the charm of the songs throughout was great, and we should be glad to see them published or be able to tell our readers where they can be obtained.

On May 16th, Kussewitzky gave a double-bass recital, at the Bechstein, with Casedesus, the best performer on the viola d'amour, and with a pianist, Lazare Lévy. They played sonatas by Händel and Borghi, a gavotte (very charming) by Lorezetti, and Bottesini's 'Sonambula' fantasia, a rather tiresome affair but colossally difficult for the double-bass, besides some graceful trifles by the concert-giver.

From Bath, where for some time he has been a member of an orchestra, Mr. Rudolf Bauerkeller, on May 24th, at Bechstein Hall, made his first appearance in London as a solo violinist. After his nervousness had disappeared he displayed a tone of rare fulness and purity. He gave a perfect account of the Eighteenth Century Allemande and La Fringante by Flocco as later on in a Strauss Sonata.

Mr. Jan Hambourg is giving a series of historical violin recitals, the fourth of which took place at the Aeolian Hall on May 27th, when the programme was devoted to composers of the Nineteenth Century. It was perhaps a mistake to include two Concertos, by Vieuxtemps and Mendelssohn, or head the programme by the first movement of Grieg's second Sonata, Op. 13, as it is never advisable to perform only one portion of a Sonata. The selection included some works by Joachim, Arensky, Tchaikovsky, Wilhelmi, Léonard, Wieniawski, and Lauterbach. Mr. Jan Hambourg was in excellent form, and his playing was much appreciated.

The programme of Signor Simonetti's annual concert, which took place at the Salle Erard on May 27th, contained a Trio, Op. 77 B, for violin, viola, and violoncello, by Herr Max Reger. It was heard for the first time in England. Much value is attached to Herr Reger's music in Germany, and the present work in every way justifies the confidence shown in his powers. It is music of to-day. It represents that particular combination of melody and harmony which is the outcome of advance in musical thought and expression, and though there is a certain restlessness in its execution, the design may well be adopted as typical of the age. The work lives. It is likely to be heard again, but the thanks of musicians are due to Signor Simonetti for introducing it, and to his colleagues, Mr. Lionel Tertis (viola) and Mr. Herbert Withers (violoncello), who joined him in the performance.

The recital given by Miss Lois Knollys and Miss Helen Egerton at Steinway Hall on May

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27th derived its chief musical interest from the violin playing of the latter. She has a round and liquid tone, of special beauty on the D and G strings, and her style expresses much that is musical.

An interesting first appearance was made on May 29th, at the Aeolian Hall, by Herr Johannes Tomscha, a Dutch violinist, who had the advantage of the co-operation of Mr. Algernon Ashton as pianist. It is difficult to classify Herr Tomscha's style since it corresponds only distantly with latter-day ideas. He has a languishing tone which seemed to suit Porpora's Eighteenth Century Sonata in G minor. There was something interesting in the artist's work, especially in dealing with slow or emotional passages. A somewhat heavy touch did not conceal Mr. Ashton's abilities as a pianist.

Our readers will be interested to hear of the marriage of Miss Ethel M. Hopkins last June, almost twelve months ago, to Mr. Yeats. She now possesses a fine 'Strad,' and we hope we shall once again have the pleasure of hearing her play, this time on this beautiful instrument.

On June 6th, at the Bechstein Hall, Miss Tina Lerner gave the following programme for her second pianoforte recital.

PROGRAMME.

32 Variations, C minor	Beethoven
Pastorale	Corelli (1653-1713)
Capriccio	Dandrieu (1684-1740)
Tambourin	Rameau (1683-1764)
(adapted by Leopold Godowsky).	
Der Lindenbaum	Schubert-Liszt
Das Wandern	
Ballade, G minor	Grieg
12 Perludes, op. 28	Chopin
Fantaisie, F minor	
Barcarolle	Liauw
Au Couvent	Borodine
The Witches' Frolic	Francesco Berger
Etude, E major	Paganini-Liszt
Etude, A minor	
Sonette de Petrarca, No. 104	Liszt
'Concert Arabesque'	
Strauss Valse	Schulz-Euler
An der Schonen Blauen Donau	

The audience were once more delighted with Miss Lerner's wonderful playing. The afternoon passed in a dream, to which a fitting termination could not have been better arranged than her beautiful playing of the Strauss Valse. To hear Miss Lerner is not only a delight, but an education, and many of those near us were not merely impressed, but were wild with delight, whilst others seemed swayed with the music, the mood, the soul of the composer, the spirit of the artiste. Our readers would do well to hear the unaffected playing with a living power and technique that has excelled anything we have heard.

Corelli, Dandrieu, Rameau (adapted by Godowsky himself), Liauw, Borodine, Francesco Berger, were given perfect renderings, and the better known masters would have rejoiced if they could have heard the result of the marriage of 'the genius' and 'the soul' in this artiste's renderings.

At her first recital, on May 6th, at Bechstein Hall, Miss Marjorie Evans, a child violinist of 13, who has studied with Mr. Alexander Redland, and has already played with success in the provinces, showed considerable talent in her performance of the Mendelssohn Concerto, as her execution is wonderfully facile for one so young.

M. Emile de Vlieger, who gave his first cello recital at St. James's Hall on May 10th, is an artist of merit, as his playing gives evidence of a cultured style and clear technique. His performance of 'Kol Nidrei,' by Max Bruch, a Bach aria, and D. Popper's 'Danse Espagnole,' was distinguished by a rich, smooth tone, intelligence and taste.

Mr. George Mackern's concert on May 12th, at the Aeolian Hall, commenced with a performance of Grieg's Sonata for pianoforte and violoncello, in which the concert-giver was associated with Mr. Herman Sandby. Later, Mr. Mackern was heard in Schumann's 'delightful Kinderscenen.' Mr. Herman Sandby's cello playing gives distinct pleasure, for he has a refined, sympathetic tone, a sense of style, and his phrasing is artistic.

The Wilhelm Sachse Orchestra, most of whom are amateur players, gave an orchestral concert at Queen's Hall on May 12th, under the direction of their founder, Mr. Wilhelm Sachse. The concert began with a performance of the Meistersinger Overture, of which an unusually capable account was given. The orchestra played with a dash, confidence, and sensibility that reflected credit both upon themselves and their conductor.

There is much that is excellent in the playing of Miss Ella Ivimey, who made her first appearance as a violinist in the Bechstein Hall on May 20th, for she shows that her powers of musicianship are by no means small. This was evident in her sound technique, excellent phrasing, and in the possession of a decidedly artistic temperament.

Mr. Hegedüs's share of the programme of the orchestral concert he gave, with the assistance of Mr. Arthur Nikisch and the London Symphony Orchestra, in the Queen's Hall, on May 20th, was confined to three violin concertos. Mr. Hegedüs's robust and vigorous methods and clear cut phrasing were admirably suited to the requirements of the first and third sections of Tartini's Concerto in D minor.



Mr. Hegedüs lacks neither authority nor power. Mozart's Concerto in G major was given with a brilliance and dash which were irresistible. A remarkably fine performance of Weber's 'Euryanthe' Overture—a performance the mystic and romantic sides of which were subtly and adroitly suggested by Mr. Nikisch—was given by the orchestra.

There is much to recommend in the playing of M. Flotenj Worth, who made a reappearance on May 21st at Bechstein Hall, as his performance of Ernst's Othello Fantasia gave evidence of an adequate technique which enabled him to accomplish with skill and fluency the florid and by no means easy music.

Mr. Rudolf Bauerkeller, who gave his first recital in London, at the Bechstein Hall, on May 22nd, is a violinist whose playing shows a decided sense of expression and artistic instinct.

A large audience attended Miss Hilda Barnes's third violin recital, at Bechstein Hall, on May 28th. The young violinist has been heard on several previous occasions, and those qualities which have brought her into favourable notice hitherto were again prominent on this occasion. Vieuxtemps' familiar Concerto in D minor was played in a brilliant manner. Two effective solos by Susan Spain-Dunk were very popular, but, beyond all doubt, Wieniawski's 'Romance and Zingara' was the violinist's best effort.

An orchestral concert was given at the Queen's Hall, on May 30th, by M. Zimbalist, in aid of the London Jewish Hospital Association. M. Zimbalist was assisted by the London Symphony Orchestra, conducted by Herr August Scharrer, late conductor of the Berlin Philharmonic Orchestra. Herr Scharrer conducts with great artistic skill and sympathy. His abilities found ample scope in the magnificent 'Egmont' Overture of Beethoven and the Brahms Symphony, No. 1, in C minor. M. Zimbalist played the Beethoven violin concerto with consummate art. He was, perhaps, at his best in the serenely beautiful Larghetto, but the whole concerto was played in such a perfect manner as to make criticism superfluous.

At the Bechstein Hall, on June 1st, M. Emile Sauret, the famous violinist, gave a recital in conjunction with Miss Mabel Crow. It was indeed a pleasure to once again listen to the liquid tones which filled the hall with such resonant purity, and which the master produces with that consummate ease, finish, and style which are peculiarly his own. This was fully shown in his playing of a concerto of Spohr's, which easily secured an encore, and of a delightful 'Andante and Caprice' of his own.

The names of the accomplished Petherick Quartett are familiar to our readers, who will remember their concert at Steinway Hall, of which we gave an account in our December number. On Thursday evening, May 28th, a successful concert of their senior pupils was given under their direction at the small Public Hall, George Street, Croydon: Miss Ada Petherick (piano), Miss Leila Petherick (singing), Miss Eveline Petherick (violin), and Miss Dora Petherick ('cello). The junior pupils appeared with no less success in another concert on Wednesday evening, June 3rd, at the same hall. We are unable to record the names of the young musicians, but are bound to state that the execution of the programmes on each occasion reflected great credit on them and on the excellent nature of their training. Many of the items, in our judgment, would tax the skill of very advanced amateurs. We congratulate the Quartett on their skill as teachers, and their parents, the well known authority on music and art, Mr. Horace W. Petherick, and Mrs. Petherick, who is herself a skilled musician.

The Wreckers.

Miss E. M. SMYTH.

The concert version of Miss E. M. Smyth's 'The Wreckers,' a Cornish music-drama, in three acts, was given in Queen's Hall, on May 30th, with the London Symphony Orchestra, conducted by Herr Arthur Nikisch. The composer has produced orchestral works, and an opera, 'Der Wald,' which was performed at Covent Garden in 1901. The libretto of 'The Wreckers,' which is by H. B., is based on a story of the eighteenth century, and is briefly as follows:—The Cornish fishermen, when times were bad, gained their livelihood by decoying ships to their doom by extinguishing the beacon light. Eventually they are frustrated in this by Thyeza, the wife of Pascoe, the head of the village, and by Mark, her lover, who conspire to light a beacon of their own, and then to flee together. They are discovered, and condemned to death by being left in one of the rocky caves of the district, which when the tide is full prevents any egress or ingress. There are moments of dramatic strength and picturesque beauty, notably the storm music, which works up to a vigorous climax; the prelude to the second act, where the seascape of the wild Cornish coast is illustrated in a vivid tone picture, suggesting in its colour and atmosphere the voices of wind and sea, and the weird cry of sea birds calling, while running through it is the human cry of the love theme. The whole

episode is cleverly conceived and executed with imagination and fancy. There is much rugged beauty and forcible expression, too, in the love duet in the third act, where the music surges in a full tide of emotion and concentrates in a dramatic climax. The work was heard under the best conditions, as the orchestra played very finely, and the solo parts were in the hands of experienced artists, the chief parts being taken by Madame Blanche Marchesi, Miss Anna El-Tour, and Mr. John Coates.

Mr. Joseph Holbrooke's Third Modern Chamber Concert.

On May 22nd, Mr. Holbrooke gave the last of his interesting concerts—mainly devoted to the works of our young native composers. The programme was as follows:

1	Quintet (No. 1)	Algernon Ashton
2	Songs	Sibelius & Holbrooke MISS CARMEN HILL.
3	Trio (piano, v. & c.)	H. Waldo Warner (rst time).
4	Songs	Edward Agate Mr. FURNESS WILLIAMS.
5	Piano pieces (new)	Percival Garrett PERCIVAL GARRETT.
6	Quartet	'Byron' No. 2 ... Holbrooke

A goodly list for one afternoon. The opening item by Ashton had not been performed we understand, for 19 years; and the work was composed 30 years ago. It is a most effective work, the third and last movements being full of splendid writing and effect. The work might, with advantage have been shortened, but there was very little that was dull in the performance. Miss Carmen Hill's lovely voice was used to much purpose in two striking songs by Sibelius and two of Holbrooke's, which delighted the large audience perhaps more than any number in the programme.

Mr. Furness Williams is a new tenor, and should make a name for himself for his voice is full of power and tenderness, albeit he has to learn the platform smile before he can hope to get the full reward for his labours. Mr. Agate's songs are of the ultra modern type, and require a gifted singer before they can be enjoyed. Mr. Garrett is known to be a very fine pianist and in some new compositions of his own he earned the full appreciation of his efforts. The 'Cradlesong' was most charming. The 'Caprice' also discovered Mr. Garrett with an exceptional gift.

The concert concluded with Mr. Holbrooke's

Quartet, a very difficult work, but not too difficult for the artistes concerned, who evidently enjoy playing these difficult modern compositions. Mr. Warner was the only composer with a novelty of symphonic dimensions, and we much enjoyed his 'Trio' except for the last movement, which may be called trivial by some. Mr. John Saunders was the violinist.

On May 28th at the Bechstein Hall, Miss Hilda Barnes delighted her hearers with her Third Violin Recital. Her playing is versatile and at the same time sympathetic and she has perfect mastery over her instrument. The tone is liquid, melodious, rich and flowing. The programme consisted of the following pieces for the violin:

Concerto in D minor	Vieuxtemps
Andante—Adagio religioso—Finale marziale.		
Violin Solo	Two Scandinavian Dances	Susan
	(a) Halligen.	Spain-Dunk
	(b) Springdas.	

(Accompanied by the Composer.)

Violin Solo	Romance and Finale à la Zingara	Wieniawski
Violin Solo	(a) Le Cygne ...	Saint-Saëns

	(b) Scène de la Csarda	Hubay
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Mr. Charlton Keith was the accompanist and Miss Ethel Cadman the vocalist. We can only add we wish she gave us opportunities of hearing her more frequently.

Mlle. El-Tour.

Mlle. El-Tour, the famous Russian soprano sang at the Bechstein Hall on May 30th the following programme—

1 a	"Vittoria, vittoria" cantata	... Giga. Carissimi (1607-1674)
b	'Le violette'	... A. Scarlatti (1649-1725)
c	'Se tu m' ami' arietta	G. B. Pergolesi (1710-1737)
d	'Tu fai la superbeta' canzonetta con variazioni	Fesch (1700-1758)
2 a	'Adieu de l' hôtesse arabe'	
b	'Chanson d' avril'	... Bizet
c	'Pastorale'	
d	'Air de Léonore' (Symphonie dramatique 'Le Tasse')	Godard
3 a	'Ein Wanderer'	...
b	'Auf dem See'	...
c	'Ach wende diesen Blick' Brahms
d	'Wir wandelen'	
e	'Ständchen'	
4 a	'The singer'	...
b	'I did not tell you love' Arensky
c	'Go not from me'	... Rachmaninoff
d	'Lilac'	
e	'The bird'	Gretchaninoff

Her voice is marvellous. She has a remarkable compass and gives the interpretation of a poet. The true artist and actor seem combined in her. We should much like to hear her at Covent Garden, to which she should ultimately attain.

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'The Violinist.'

On May 11th, 18th, and 25th, Ysaye and Pugno delighted music-lovers with sonata-programmes (a) Bach No. 6 in G major, Mozart in B flat major, and Schumann in D minor; (b) Brahms No. 2 in A, Franck in A major, Saint-Saëns No. 1 in D; (c) Beethoven No. 7 in C minor, No. 5 in F major, and No. 9 in A major (the Kreutzer). As usual, when anything of exceptional artistic value is provided in London, the few-who-care flock to the cheaper places and the stalls are scantily occupied. However, the first concert was very crowded in the cheaper seats, and much annoyance was caused to people coming up from the country to find all the seats sold, although in the advertisements the same morning the same notice was kept in! Consequently at the second concert the hall was about half full. The average music-goer is certainly 'once bit twice shy,' as Ysaye must have found to his cost. The hall in Langham Place is shown at its worst when chamber music is played, because being imperfect acoustically the instruments sound thin. This was not either the fault of Ysaye or Pugno, whose playing must have been to many a perfect revelation, but to the fact that this particular hall only responds to a great mass of sound. But Ysaye would do well to realise that a slow *vibrato* is much more effective there than his usual one; that is why Elman, Zimbalist, and one or two others seem to sing so well therein. Of all these sonatas we enjoyed the César Franck the best. The reading of the Brahms, in particular, was so different to that which we regarded as classic (Joachim's) that we sat in perturbation, and we remember doing exactly the same when he played the Händel sonata in A with Busoni some years ago. Be that as it may, these two artists are such finely balanced players that to criticize is almost an impertinence.

On May 12th, at Langham Place, the symphony orchestra was conducted for the first time by M. Sergei Kussewitzky, a Russian, we believe. He is a fine conductor and knows well how to create an atmosphere, and not merely *an atmosphere* but *the atmosphere*. It was a Beethoven concert—No. 7 symphony, op. 92, the Egmont overture, op. 84, the violin concerto, op. 61, and the Leonora overture No. 3. The symphony was superbly played, in particular. Marteau's playing was a great treat. His singing tone, exquisite phrasing and the general classical elegance of his performance were memorable. Marteau is Joachim's successor at Berlin, to the delight

of the discerning and the astonishment of 'the rest!' *On dit* that the Kaiser had a voice in the matter, and if he has never given evidence before of a real discernment in matters of Art, he has now. Marteau was playing on a very fine Stradivari (1709), but he also owns Léonard's Maggini, which is a most beautiful instrument. At least we have not seen it, but a master, who was also a pupil of Léonard, knew it well and told us much of it. Marteau is a versatile artist, and having had a German mother and a French father, he seems to combine the excellence of both, solidity and elegance without ponderosity or triviality. He seemed to us to be very like Sarasate and Joachim in one. His success was immediate with the concerto, and he was, of course, recalled time after time, but wisely refused to do more than bow his acknowledgments.

On May 26th Kussewitzky conducted works of his own nationality: Glazounoff's 'Overture Solenelle'; B. Kalinnikoff Symphony No. 1 in G minor; Rachmaninoff's Concerto in C minor, piano and orchestra, the composer at the piano; and Tschaikovsky's overture 'Romeo and Juliet.' If Giazounoff cannot be more serious than this overture, we are curious to know what his light moods are like! However, it is very effective and well written. Kolinnikoff (1866-1901) we did not know and found his first symphony quite a success. Grasp of his subjects is evident, they are well elaborated without pedantry and there is much sincere writing. Let this be performed again, please, soon. By the way, this composer has written two symphonies, two symphonic poems, a quartet and a suite. Rachmaninoff played the piano-part of his own Concerto No. 2 in C minor, but we were more struck with his piano-playing than with this composition. Kussewitzky again gave evidence of his abilities as a conductor, and he will, we presume, make regular visits here. All success to him.

Violinists' Letters.

From Mr. Edward Heron Allen's Collection.

Edited by OLGA RACSTER.

No. 4. LOUIS SPOHR.

Honoured Baron,*

I have received your letters, and thank you heartily for all the trouble that you have taken on my account.

At the same time as this letter, another is going to Graf v. Scilisch in which I am asking him for 50 thalers for travelling

* Translation from the original, reproduced in fac-simile in these pages.

THE CREMONA.

expenses. If you will graciously support my request, I have no doubt that it will be granted.

There is still one thing which troubles me, viz., that although I am appointed to my new post at Gotha in the middle of September, my time is not up here until the 1st of October, and my successor will not arrive till then. Should you deem it very necessary for me to be in Gotha at the opening of the theatre, I should wish to be there, and in this case a few lines from you to the Hofmarschall von Münchhausen, our director, will arrange the whole matter, and I could come as early as you required.

Awaiting your gracious decision on this point,

I remain,

Your most humble servant,
L. SPOHR.

Brunswick, August 16th, 1805.
To the Right Honourable Baron von Reibnitz.

Possibly, the casual reader may think this business-like communication devoid of any special interest. There is nothing picturesque about it, only a humdrum practical turning over of the every day matters which form a part of every man's career. The writer—like thousands of his fellows—seeks promotion, influence, and like any sane person addresses those in power with the inevitable deference of one compelled—for the nonce—to solicit favours. On the whole, it is a disappointing epistle. We search in vain for the personality that would have peeped out with such *insouciance* had the writer been Remenyi, or Paganini, or Spohr's mighty contemporary, Beethoven, whose rugged pen was at that moment pouring forth passionate adoration to his 'Unsterbliche Gelebte,' Countess Teresa of Brunswick. However—to be out with the truth—this letter is a pretty fair example of Spohr's mode of expressing himself, no matter what the subject might be. He seemed to have a deep rooted aversion to any display of phantasy or emotion, and nowhere does this strike one more than in his 'Autobiography' where the placid descriptions of things and people supersede each other with unfailing calm. I must say that personally this 'Autobiography' has caused me many a vexacious half hour, when I have failed to find the little touch of weakness, which would have broken down the barrier of Spohr's smooth pen, and allowed me to see the very man. I have longed to discover some of those faults which Rochefoucault has conceived to be the exclusive right of great men, but they are conspicuous by their absence. Laxity of any description was abhorrent to

him, indeed he apparently chose even his wife, with that same scholarly precision which ordered his life, and wrote his letters. Not even the propitious outlook, which was his at the time of writing the above letter, could stir his pen from its customary pedagogical coolness. Surely a young fellow of twenty, with life opening out before him might have allowed his pen a circumspect skip!

Briefly stated, Spohr's position was this: He occupied the post of first violin in the band of one of the most musical Princes of his day, Duke Charles William Ferdinand of Brunswick, who married Augusta, daughter of George III of England. He stood high in his patron's favour, and drew a salary of 300 thalers on which he considered himself so 'passing rich' that he took his brother Ferdinand to live with him. His successes as a solo player had been frequent and sound, he had already done some promising work as a composer and—a charming girl was in love with him. How satisfactory, how felicitous! Yet, no tinge of pardonable recklessness—quite to be expected from such a successful youth—slips from his pen. Putting aside any little personal feeling, let me say at once—and place it with admiration to his credit—that Spohr's lack of dramatic pose, so dear to most of his ilk, was replaced in him by such grand qualities as a sturdy readiness to make light of discomfort, a resolute refusal to see the unpleasant side of things, and an admirable dignity, that never deserted him, even under the most trying circumstances. As an example of this, I may mention the loss of his Guarnerius violin while journeying to Brunswick, where he was appearing for the first time. Paganini would have wept and raved—Remenyi, expanded his vivacious tongue, and, Beethoven—stormed—under similar circumstances. Not so Spohr. He quietly borrowed a very good Stainer violin from a student at Hanover, practised diligently upon it like a sensible man, and made a highly successful début at Brunswick.

A more painful adventure came upon him about a month previous to the above letter to Baron von Reibnitz, and was met by him with almost similar cheerfulness. The calamity consisted in his falling from his horse, and being brought home in a four-wheeled peasant's cart to his lodgings in a somewhat deplorable condition. And this—when he was anxiously desiring an interview with his patron to solicit his permission to allow him to accept the proffered appointment at the Court of Gotha! Earlier in the month, he had received a letter from Herr Bärwolf, a musician of the Ducal orchestra at Gotha,

telling him of a vacancy that had occurred in the *ménage* of the band, through the death of Herr Ernst, the conductor, and further informing him that the Intendant, the Baron von Reibnitz, had been so favourably impressed by some notices of Spohr's public appearances which he had read in the Leipsic Musical Journal, that he was disposed to accord the post to him, on condition that he applied in person. So, the good Bärwolf, who occupied the post of first violin in the Ducal music, warmheartedly invited his friend to come and play at the Court concert of the 11th of July which was to celebrate the birthday of the Duchess. Spohr was delighted; he duly arrived in Gotha, and astonished the Herr Baron—who secretly thought him too young to place at the head of an orchestra—by conducting a couple of overtures to perfection, and playing his own Concerto in D minor as well. All this quite satisfied the Herr Intendant as to the worth of the young man, and he considered him to be most suitable for the post; yet, fearing lest his youthful appearance might prejudice the Duke against him, he advised him to announce himself to be twenty-four, instead of twenty. Vain subterfuge! As Spohr modestly puts it in his 'Autobiography,' 'the resort to such a deceit was indeed scarcely requisite, to obtain it (the post); for on my first appearance at the Court concert, I won the favour of the Duchess so completely that the other competitors were obliged to retire.'

By decree of the 5th of August, 1805, Spohr was installed as concert director to the Ducal Court of Gotha with a salary of nearly five hundred thalers, but, as his appointment at the Court of Brunswick terminated only in October he was eventually allowed to begin his duties on the first of that month. It was on his return to Brunswick after his triumphs at Gotha that the unfortunate tumble—already described—occurred, and, marvellous to relate, caused some depression of spirits. His face was badly cut, and his joints stiff from their concussion with Mother Earth, but when the doctor came and examined his swollen features and assured him that there was no danger of any complications to follow, he soon regained his customary cheerfulness.

At length, when everything had been arranged so that Spohr could leave Brunswick for his new work in Gotha, he bid adieu to his kind patron at the end of September, 1805, destined never again to see him, or his Court. 'On taking leave of me,' says Spohr, 'the Duke said to me with truly paternal benevolence, as he extended his hand to me: "Should you, dear Spohr, find your new place

unpleasant to you, you can re-enter my service at any time." But, Fate ordained otherwise for these two. The Duke was killed in the following year at Auerstadt, fighting the French. Napoleon seized all his property, and, for a time, the Duchy of Brunswick formed part of Westphalia. Spohr, on the contrary, went peaceably to his new appointment at Gotha, where his talents led him from favour to fame, and where the charms of Dorette Scheidler made him discard the faithful Rosa Alberghi to whom he had hitherto shown much devotion.

Rosa was a handsome Italian girl whom he heard sing at a concert in Leipsic a year previously, and with whom he was so instantly stricken, that he called on her the following day to solicit her help at his own forthcoming concert. The mother and daughter received him with much show of cordiality, and, as the daughter could speak German fluently, while the mother knew no language save her own native tongue, the young people enjoyed a charming tete-a-tete, ending in Spohr's departing with a warm invitation to come again soon. Needless to say, he acceded to the request with alacrity—for, as he naively puts it: 'I had already gazed too deeply into her brilliant dark eyes, to let her wait long for me.' So the meeting swiftly ripened into a romantic friendship, yet, in spite of the approval of his family, and in spite of Rosa's child-like devotion to himself, Spohr's admiration gradually cooled, although his father frequently hurled at him his private opinion, that he was a fool to refuse such a charming girl.

His meeting with Dorette, the girl who was destined to become his life's companion, was at a concert also. It occurred shortly after his appointment at the Court of Gotha. Her mother was one of the singers attached to the Court; a woman of great talent and charm. She and her daughter, Dorette—'a captivating blonde'—accompanied by a friend, sat in the front row of the stalls at Spohr's first concert in Gotha. In his quiet way he records that the moment he came upon the platform his figure impressed Dorette's companion as being so astonishingly tall that she exclaimed rather louder than she had intended, 'Just look Dorette, what a long hop-pole!' Upon hearing this exclamation, his eyes fell upon the girls, and he saw Dorette blush with embarrassment. This little episode was the precursor of an intimacy which ripened into love and a proposal of marriage, described by Spohr in the following simple words. They had been playing duets together at a concert, and, during the drive home, 'he at length

Der Jäger ist geboren,
 Der Jäger ist geboren.
 Der Jäger ist geboren.
 Der Jäger ist geboren.

Ein Jäger ist geboren. Und sein Leben ist ein Leben
 auf dem Lande, und es ist ein Leben der Jagd für alle die
 im Lande leben. Ein Jäger

Ein Jäger mit seinem Bruder geht nun an den
 Jagd am Satzlich der Jagd ist nun so oft das
 Jagd ist. Wenn ein Jäger ist nun
 nunmehr Jäger. Ein Jäger ist ein Jäger zu werden.
 Ein Jäger ist nicht nur der Jäger ist ein Jäger

Nun wird bestimmt nun auf, um das
 Ich ist jetzt in die Mittel der Jagd und mein
 Vater ist jetzt sehr alt, und er kann nicht mehr
 auf den Jagden gehen. Nun ist er mein Vater
 jetzt kann er nicht mehr gehen. Und Vater
 ist ein Jäger und das ist ein Jäger und Vater
 ist ein Jäger und das ist ein Jäger und Vater
 ist ein Jäger und das ist ein Jäger und Vater

mein' Fr. So lebte ich in ein Jahr Jahr
von Frau Spohr an in ihrer Dienstboten der
Gutsmannschaft von Münschhausen und die
Rosa eines war zugelassen, und ich diente dann
seit zwey Jahren

In Erwartung Gottes gehege folgt.
Von Dienstboten zu bleiben ist

Fr. Spohr

Braunschweig
am 16th Aug. 5

mit Liebe von
L. Spohr.

found courage to say: "Shall we thus play together for life?" Bursting into tears she sank into my arms; the compact was sealed for life! I led her to her mother who joined our hands and gave us her blessing.'

After this, Spohr's conscience gave him some nasty twinges about Rosa. He felt his conduct to be so unjust towards her, who had been looked upon by his family in the light of his future bride, that he wrote and asked her forgiveness, although, he had never really made any declaration of love to her. As for poor Rosa, she faded away into the cool recesses of a convent. The nuns habit hid her bruised heart, and Spohr, 'never could

think of that charming maiden without sentiments of the deepest sorrow.'

Such is the tale of events that filled up the year 1805, the year in which Spohr wrote his letter to the Intendant of the Court of Gotha, the Baron von Reibnitz. It was a year bright with hope for him, and filled with promise for the future. A year that may be looked upon as the prelude to the grand career which unrolled itself steadily and surely at his feet. A year of progress and reciprocated love—those foundations of power and happiness—and it is for this reason that I have felt that the simple little note written on August 16th, 1805, amidst youth's vigour and aspiration, deserved publication.

Bows for Stringed Instruments.

BY MAURICE MCLEOD.

(Continued from page 28).

Another source from which it might be expected that early examples of the violin tribe would be forthcoming, is the mediæval carver. But only by those who have searched the sculptures will the scarcity of the stringed instrument in our cathedrals and other ancient buildings be at once admitted. The 'miserere' seats have, for instance, been only too often real objects of misery as the searcher turns up one after another of these clumsy contrivances, almost invariably to be disappointed. As most cathedrals have from fifty to sixty stalls—and many large churches as many—this hunting drudgery is considerable. It is, however,

to some extent instigated by the enjoyment of the quaint conceits often formed according to the carver's fancy. The licence allowed in these carvings is quite remarkable, as frequently a merely vulgar incident will adjoin one of extreme delicacy. Fable, allegory, details from 'the daily round,' and satires on the clergy, were all admitted. Amongst other quaint ideas, one often comes across the musical pig, at one time blowing bagpipes, at another a trumpet, but only one have I found playing a stringed instrument, and this was at Winchester Cathedral. In this case another pig is listening to the performance, and, apparently, having an unpleasant 'quart d'heure.' The bow is very bombé, and the contour of the hair takes an impossible line. Another fine carving is found on a 'miserere' at Ely Cathedral. This represents an old man of dignified appearance playing on a queer-shaped viol without any sound-holes, with a plain and possible bow. I have not much doubt that this was a portrait of some local player in the fourteenth century, and that the figure was more important to the artist than the instrument.

St. George de Boscherville, near Caen, used to contain a very fine bas-relief of an orchestra of twelve performers, possibly kings and queens, as the former are all crowned. This dates from the end of the eleventh century, and is an extremely interesting work, as two viol-shaped instruments are held in different ways—one like a violoncello, between the knees but off the floor, and the other under the chin. The bombé bows, however, are of the usual unreliable type.

Another orchestra is sculptured on the porch of the Pilgrim Church at Santiago da Compostella, Spain. An inscription on it fixes the date at 1188. The scale is large, as the twenty-four figures are life-size, but seated, and the representation is from St. John's vision (the Apocalypse). Various instruments are shown, as the organistrum, several harps, the salterio (a kind of dulcimer, but plucked instead of hammered), and the vihuela or Spanish viol, like a rebec. But the whole of these performers seem to be tuning-up, as no bow appears. A cast of this orchestra is in South Kensington Museum, as is another of the front to the Minstrel's Gallery at Exeter Cathedral. This is fourteenth century work, and consists of a dozen winged angels playing divers instruments under groined, arched, cusped and crocketted canopies. But it is only number four which interests from the bow point of view, as it is a rebec. The bow is very straight and clumsy, but being fourteenth century English work, it is worth noting.

The paintings on the roof of Peterborough Cathedral, if genuine, are of extraordinary interest, because there is a king playing a large viol with incurvatures and sound-holes, much like the violin f holes, and a bow which has a strong affinity to a Dodd bow with a Spanish head, and a slight downward bend instead of the usual bombé, or upward bend, to the stick.

This roof and its decoration is supposed to be about 1185-1194, for it was completed during the time of Abbot Benedict (1177-1194); but the ceiling was retouched rather before 1788, and repaired in 1835. All authorities agree that the greatest care was taken to retain the painting exactly as it was, but I cannot help thinking that this bow was retouched more in character with the bows of the time (about 1788), and so this modern feeling crept in. At that time the restorers were singularly careless in their work, and probably none of the ecclesiastics would notice such a trifling change as this alteration to a bow, or if they did would not care or remember it. This bow must, therefore, be accepted with reserve. But on the other hand, amongst the sculptures at the Musicians House, Rheims, of the thirteenth century, is just such another bow, though not quite so square-headed. Now you can retouch paintings out of recognition, but sculpture is more difficult to disguise, and no alteration would be made to deceive. Unfortunately, this bow is of iron, and may be a rather later addition, though not much later. Burney, with his usual elaborate inaccuracy, found a viol and bow drawn on an enamelled basin, found at Soissous, and stated it to be of the ninth century, but there is little doubt that it is as late as the thirteenth or even fourteenth. This bow has a well definite head, very like our modern bow. Potier¹ gives an illustration (fourteenth century) of a curious viol, with a bow much bombé, and somewhat resembling a double bass bow. D'Agincourt² figures also a bow, as painted by Barnabus de Modena in 1374, in his painting of the 'Crowning of the Virgin.' This bow is much more modern-looking.

¹ Potier's *Monumens Francais*. Vol. 1.

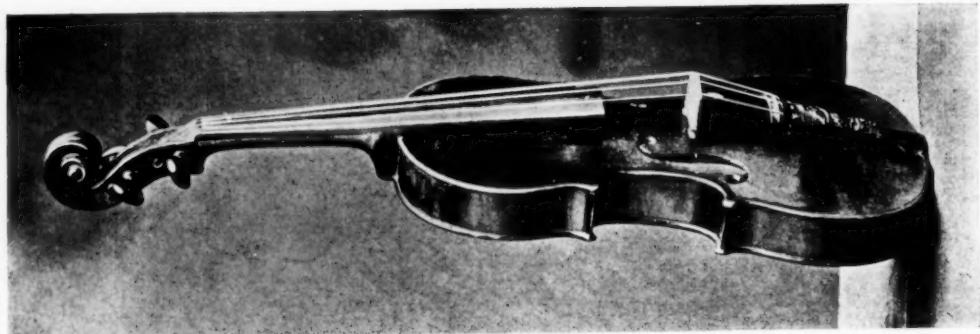
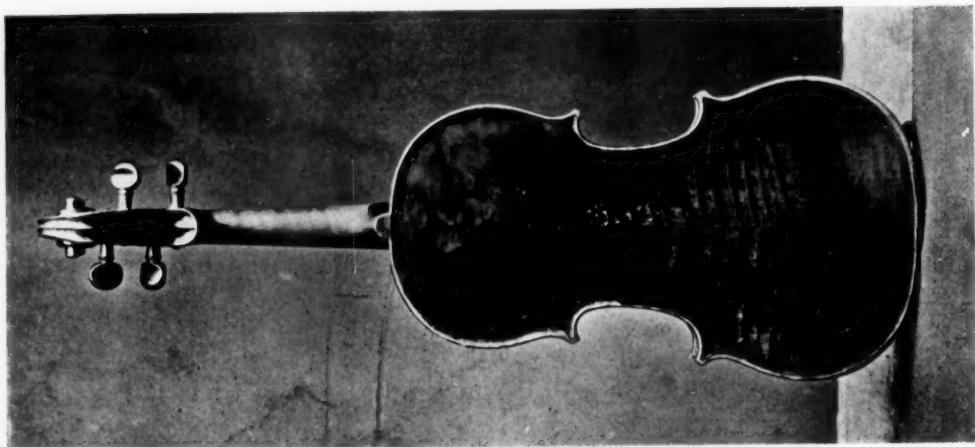
² D'Agincourt *Histoire d'Art*. (Already alluded to, see vol. 1, p. 152).

(To be continued).



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THE 'ALARD' STRADIVARIUS.



'The Cremona.'

Notatu Dignum.

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The 'Alard' Stradivarius.

By REV. A. WILLAN.

THE works of Antonius Stradivarius have been so frequently and so fully described, that a further acquaintance with this renowned maker can only be made by a careful examination of the works themselves. Stradivarius, with true artistic instinct, never made two instruments alike, and each of his productions must therefore be viewed as a separate work of art, and in each will be found special and distinctive features of interest.

The earlier instruments of Stradivarius so closely resembled those of Nicholas Amati, that they gave but little evidence of those latent powers which revealed themselves later on. Mr. Hart gives the year 1686 as about the time when he began to make his originality felt, making use of the more commendable points of former years, and adding others of great beauty and utility; and as we find him then receiving orders from the nobility of Italy and Spain, we may conclude that he was already looked upon as the best of the Italian makers. From this period onward, was gradually evolved that distinctive style, so well-known, and so often described, which took definite form about the year 1700; and from that time to about 1715 we find the delicate workmanship of the earlier period gradually giving place to a style more robust in appearance, and with such modifications in detail as were calculated for the production of a broader and more expansive tone. The years 1714-15-16 may well be called a period to themselves; as it was then that Stradivarius produced those works of art, few in number, but of magnificent conception, which have always been considered as his finest productions, and as embodying in the highest degree the results of his previous experience.

After this period we find no further improvement; but so slowly, and so almost imperceptibly did the great artist lose that refined delicacy of workmanship, and that perfect sense of proportion which characterised his earlier works, that the golden period is generally considered to extend to 1725, or even to 1730, when it is indeed surprising to find, that at the advanced age of 86, he was able to produce works of art inferior only to the best productions of his earlier days.

Illustrations are here given of the 'Alard' Stradivarius, one of the nine instruments mentioned by the French writer, Fetis, as the finest known. This violin was brought over to England by the late well-known connoisseur and dealer, Mr. David Laurie, and together with the 'King Joseph' Guarnerius, remained in his possession for many years. It was for some time in the collection of Mr. J. Adam, of London; a collection small as to number, but noted as consisting only of instruments of the highest class, including the 'Sanzy,' 'Dolphin' and 'Alard' Strads, and the 'King Joseph' Guarnerius. The 'Alard' Strad, after leaving Mr. Laurie's hands, formed part of the collection of the Baron Knoop, of Forest Hill, which, previous to its dispersion, was undoubtedly the finest collection of violins in existence.

The following description of the 'Alard' Strad, probably from the pen of Mr. Laurie, appeared some time since in a Glasgow paper. 'The workmanship of this choice violin unites the principal merits of the earlier and later styles of the master; and the instrument is celebrated for richness of wood, varnish, and tone. Bought in Florence at the beginning of this century by a banker of Courtrai, Belgium, it passed at his death into the hands of Vuillaume, of Paris, who reserved it for his son-in-law, Delphin Alard, professor at the Paris Conservatoire. In Alard's possession it constantly remained till 1876, when Mr. Laurie acquired it. It is a very handsome model, the arching of breast and back being of exquisite proportions, neither exaggerated nor weak, the two stools between which the mere clever copyist so often falls. The neck is original, having been extended to necessary modern length by a piece of wood inserted at its junctions with the upper block of the body, and has still fresh and visible the two mystifying letters P.S. at the upper end of the peg box.'

The Messrs. Hill, referring to this violin, conjecture the initials P.S. to be those of Paolo Stradivarius, into whose possession the instrument probably came on the death of his brother, Francisco; and they describe the

general aspect of this violin as being blunt and pre-eminently forcible in every feature, the whole build, including the massively proportioned head, shewing the strong and firm touch of an old practised hand.

It may be added that the varnish of this violin is of that brilliant red so much admired by connoisseurs, and that the tone is of the highest order. The general appearance of the 'Alard' is suggestive of a firm and solid tone. A connoisseur, however, of long experience, who once had this violin in his possession for a short time, refers to it as an instrument requiring to be lightly strung, and as having a tone fine and sympathetic, but not robust, though probably calculated to carry well, even in a large room. There are undoubtedly differences of opinion about tone, and remarks on this point must be taken only as the expression of individual opinions. The violins of Stradivarius have a carrying power superior to those of any other maker; and the tone may be described as a combination of sparkling brilliancy with a touching pathos; and Dr. Joachim, in comparing them with other instruments, probably gave expression to the general feeling when he stated that, in his opinion, they have more unlimited capacity for expressing the most varied accents of feeling.

It is remarkable that the merits of Stradivarius received a very tardy recognition in England. The field was held by Nicholas Amati. The graceful form of his instruments pleased the artistic eye, and the sweet and liquid tone, though small and contracted in character, was charming to the ear, and sufficient for the needs of the day. But although the beautiful points of the Amati are still fully recognized by the connoisseur, it is an undisputable fact that excepting his few and scarce large model violins, for concert hall use, Amati is dethroned, and Antonius Stradivarius reigns in his stead.

Czech Music.

By A. R.

(Continued from page 57).

This awakening led to a genuine renaissance, when poets and savants rivalled each other in collecting 'ces fleurs poétiques, précieux héritage des siècles passés.'

The first great collection of Czech melodies appeared in 1825. From 1842-52 J. Erben published three volumes of songs, followed in 1860 by 800 melodies harmonized by Martinovsky. Susil and Bartos collected and sorted with infinite pains the Moravian songs, and the poet Kollar did the same for Slovac songs.

Kittl, the head of the Conservatoire (1842), boldly tore to pieces its syllabus which had been established for fifty years, and was ably seconded by several younger musicians—Apt, Jelen, Ambros, etc. They introduced the romantic school, and were responsible for visits from Berlioz and Liszt in 1846. Berlioz organized six concerts in Prague in conjunction with the Conservatoire orchestra, and the choirs of the Union of St. Cecilia. Public enthusiasm defied description, and Berlioz took away ineffaceable and delightful remembrances of Prague. Wagner came in 1863, but his music was already well known there. In 1860 the great Charter of Freedom was given the Czechs, under the auspices of the Hapsburgs, and from that time national music bounded ahead. In 1862 the national Czech Theatre was founded, in 1883 the Grand National Theatre, and in 1863 the artistic union, 'L'Umelecká Beseda,' was formed, where artists discussed their works and art. Lastly the great choral society, the 'Hlahol,' (i.e. sound) was founded in 1861.

Amongst the most acute listeners to, and assimilators of the *zeitgeist* was Smetana (1824-1884), ably followed by Dvorák (1841-1904) and Fibich (1850-1900). The aquatint by Svabinsky of Smetana shows him to be a man of great power who might well be expected to do great things for his country, as, indeed, he did.

Born at Leitomischl, in Bohemia, on March 2nd, 1824, Frederick Smetana became the pupil of Ikavec at Neuhaus and Proksch at Prague. At the age of six he was an 'infant prodigy,' and appeared as pianist at a concert on the anniversary of Francis I. In 1843 his long felt wish to study under Proksch in Prague was granted, and in 1846 he met Robert and Clara Schumann, to whom he owed his close study of Bach. In 1848 he started a school of music in Prague, and married a pianist of strong individuality, Katerina Kolar. The same year he paid Liszt a visit at Weimar, with whom he was on affectionate terms. Two years later he instituted an interesting series of quartet-evenings, besides publishing many dances, fantasies and orchestral works. The earliest of these were dedicated to Schumann and Liszt. In 1856 the Gothenburg Philharmonic lost their director, Dreyschock, and invited Smetana to fill the post, which he did. So we find the artist in Sweden for the next five years, during which he produced three symphonies, 'Richard III,' 'Wallenstein's Camp,' and 'Hakon-Jarl,' clearly showing germs of originality. Had he then, as he was pressed to do, joined the German School, no doubt we

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B.F.M., B., P.G.—We do not think you will find any one branch of the musical profession more full than another. The question should surely be ruled by your gifts and abilities, or your inclinations. If you have a distinct love for the violin or fiddle family, you are likely to do better at that instrument, and we do not think there is over-crowding, and if you thought of teaching professionally later on, there are more amateurs to-day who require good instruction than there ever have been.

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should have heard of Smetana with no tardy or uncertain voice, but, before all, Smetana loved his country, and said, 'No! back I go.' No doubt this decision was hastened by the illness of his wife, who died at Dresden on their way home.

In 1861 he made a concert-tour in Germany and Sweden, and five years later was appointed conductor of the National Theatre in Prague. From 1861 to 1880 he was the very soul of the strong Czech musical movement, and it was on the immediate success of his 'Bartered Bride' that he obtained the post just mentioned. This light opera has been given nearly 500 times in Prague. This work is piquant without being trivial or vulgar, as our operas of this sort are apt to be, and the opening march would have been a charming piece to have included in this book instead of a four-hand intricate study called 'The Woods and Plains of Bohemia' from 'Vlast' ('My country'), a series of symphonic poems. From 1874-84 was the most productive period in Smetana's life, as the following list may show:—'Two Widows,' March 28th, 1874; 'The Kiss,' Autumn, 1876; 'The Secret,' September 18th, 1878; 'Libussa,' June 11th, 1881; 'The Devil's Wall,' October 15th, 1882. From 1874-9 Smetana wrote his wonderful poem, 'Vlast,' in six cycles. M. Hantich gives a full analysis of these on pp. 12 and 13.

Of his earlier works it may be of interest to give the dates of first performances. 'The Brandenburgers in Bohemia,' January 5th, 1866; 'The Bartered Bride,' May 30th, 1866; 'Dalibor,' 1868. And other works are 'The Carnival of Prague'; a 'Festival March,' for the 300th Shakespeare Jubilee; a couple of string quartets and a piano trio; many pieces for the piano, including an 'Allegro Capriccioso,' dedicated to Dreyschock, and some charming songs, e.g., 'My Star,' 'The Setting Sun,' 'Evening Songs,' 'The Peasant's Song,' and 'The Czech Song.' His affection for the polka somewhat resembled Chopin's for the waltz, and his compositions for the young include a good many. It may not be generally known here that the polka is a Czech dance which was first danced in Prague in 1846.

The chief characteristic of Smetana is his use of folk-song, not directly but by a careful study of its spirit, the cadence and rhythms of the language and songs combined, which has given his work what alone can be called, originality. That is, the artistic re-combination of old forms.

A fervent scholar of the neo-romantic school, he idolized Liszt and Berlioz for instrumental work and Wagner for dramatic. With the

result that in 1868, when his 'Dalibor' was produced, 'the teutonizing of the Czech art' became a phrase for the ultra-Conservatives to conjure with, and this heroic opera has only received six performances during its author's life. Clearly Smetana was rather before his time, and it is because of this that his work has such influence on the younger school of Czech composers. Though touched to the quick by this want of appreciation, Smetana, sure in his beliefs, left the apes to chatter, and turned his attention to his ideal, the lyrical drama. His life, one feels sure, had more sorrow than joy in it, for in 1874 deafness compelled him to resign his post at the National Theatre, after having borne the brunt of much petty adverse criticism, and ten years later he died in a private asylum being afflicted with hallucinations.

Sad to say, it was only *after* his death that his countrymen *en masse* realized that this man, this founder of national dramatic music, was, even as the saints of old, a martyr.

Dvorák, on the other hand, was the creator of the national symphony. Dvorák's works are fairly familiar here, however, and we do not propose to give a sketch of his life, as every analytical programme has these facts in evidence; but he too, died practically of chagrin at certain ill-success. Fibich is little known, and a few notes on him and some lesser lights may form a kind of miniature supplement to Fétis, Grove 'et hoc genus omne.'

To Zdenek Fibich (1850-90) is given the third portrait (full page) in M. Hantich's volume. He was born at Seborice, near Cáslav, December 21st, 1850, and soon showed his aptitude for music, when he was sent to Prague. The celebrity, however, of Moscheles, the pianist, and Jadassohn, the teacher of theory, attracted him to the Leipzig Conservatoire, where he studied for two years. Then he spent a year in Paris, after which he took the post of second in the orchestra at the National Theatre in Prague, and this he held for nine years, when he decided to devote himself to composition and teaching. In 1878, he was the choirmaster of the Russian Church. His individuality is not so marked as that of Smetana or Dvorák. But with the former he has a certain affinity which is traceable in his 'Sárka,' impressed in addition with a certain charming poetic subtlety. And in his songs there is some evidence of Schumann, and, in drama, of Wagner.

His first opera, 'Bukowin,' in Czech, was given in Prague in 1875. In his 'Impressions, Moods and Souvenirs,' which is a collection of more than 350 little masterpieces, he portrays the various changes in nature with delicate

intimacy, as in 'The Laughing of the Wind,' 'The Rustling of Moving Leaves,' 'The Dreams of Youth.' M. Hantich cites 'Les Mignons,' 'Youth,' 'The Night Watches,' 'Elegy,' 'In the Mountains,' and 'Silhouettes,' as very charming early works. And his love of the picturesque is still further evidenced by his 'Spring Romances' and 'Bride of the Wind,' his quartet and piano quintet (for violin, 'cello, and horn or clarinet). His 'Záboj, Slavoj et Ludiek' is a beautiful symphonic poem, and it was very well received, as were also his 'Toman and the Fairy,' and 'The Nightfall.' His two symphonies were likewise appreciated, but his most dramatic and charming work, 'The Bride of Messina' (three act opéra), only gained a 'succès d'estime!' Of Wagner's works he was always a great admirer, but in his search for a new note he exchanged the sung drama for spoken musical drama and gave it vitality by subordinating the music to the poetry.

Of this new creation the best work is his 'Hippodamie,' a drama in three acts, each occupying one evening. This striking work placed Fibich in the forefront of living composers. As with the Dvorák and Smetana, M. Hantich gives musical extracts from the more important works noted, which but whet our appetite for more. After the successful production of this work at Prague, Antwerp, and Vienna, Fibich produced 'The Tempest,' after Shakespeare; 'Hedy,' after Byron; 'Sárka,' already alluded to, on a Bohemian legend, and 'The Fall of Arcine,' a lyrical drama of great breadth and loftily inspired. We cannot understand why this composer, so versatile and poetic, should be practically unknown in England. Which of us knows his two string quartets?

(To be concluded).

Our Music Folio.

Under this heading occasional reviews of Music will appear.

Published by ASCHERBERG, HOPWOOD & CREW, LTD.,
16, Mortimer Street, Regent Street, W.

'Paddy's Love Letter,' words by Arthur du Soir, music by John Neat, price 2/- nett. Humorous, 'Irish,' and delightful. We advise all who love a cheerful song to get it. In the key of D (D to D).

'In my Swing,' words and music by Dorothy Elliott, price 2/- nett. A bright spring love-song, and the accompaniment charmingly keeping up the idea of the swing. In E flat (B to E).

'Just too sweet for words,' words and music by Lawrence Hanray (sung with immense success by Miss Phyllis Dare), price 2/- nett. A most fresh and dainty love-song. We heartily recommend it. In G (D to E, or to F and G at close, *ad lib.*).

'Daisies in the Grass,' words and music by Gerald Lane, price 2/- nett. A very pretty song of spring-time and love. The refrain is sweetly appealing—

April skies above us,
Daisies in the grass,
Blossoms, scented blossoms
Ev'rywhere you pass;
Love is calling,
Love is calling,
Answer ere he pass'

In two keys, No. 1 in C (C to E or F), No. 2 in E flat (E to G or A).

'Le Prélude d'Amour,' violin solo with piano accompaniment, by Robert Coventry, price 2/- nett. A piece calculated to give much pleasure, full of feeling, energy and expression. The higher positions are used; moderately difficult.

Published by BAYLEY & FERGUSON, 2, Great Marlborough Street, London, W.

'Album Romantique.' Six morceaux de salon pour le violon avec accompagnement de piano; édité par Alfred Moffat. These morceaux are 1/- nett each, and form a set of pieces that the violinist is glad to meet with. We think the price is wonderful. Each piece is beautifully printed on large sheets. Fingering, bowing, and at times the special string to be played upon, is fully described. All the positions are used. Moderately difficult. The six morceaux contained in the 'Album Romantique' are:—No. 1 'Narcissus,' by Ethelbert Nevin; No. 2 'Croyez Moi' (melodic), by Joseph Ascher; No. 3 'Heimweh,' by Albert Yangmann; No. 4 'Berceuse,' by Ludwig Schytte; No. 5 'Chansonette,' by Halfdan Kjerulf; No. 6 'Chant sans Paroles,' by P. Tschaikowsky.

Published by BOSWORTH & CO., 5, Princes Street, Oxford Street, W.

The three pieces we are about to bring before the notice of our readers, for violin and piano, by Franz Drdla, are all very attractive, but difficult; they will be appreciated by the advanced player. They are as follows, and are in each case revised by A. E. Lloyd. 'Le Songe' (Nocturne), Op. 29, price 4/-; 'Ivresse,' Op. 32, price 4/-; 'Chant d'Amour' (Valse Chanson), Op. 31, price 4/-. 'Chant d'Amour' can also be obtained for orchestra, 2/- nett, or as a song, with piano forte accompaniment, 2/- nett.

We notice with pleasure a very excellent guitar tutor, by Alois Wanek. It not only gives explicit instruction for the guitar, but also an explanation of the theory of music, so that anyone with no previous knowledge of music can confidently take up this popular guitar school and learn without the aid of a master if he so wishes. At the same time we think that teachers of the instrument will find it valuable. The arrangement of scales, exercises, and 31 songs and short pieces is very good, with arrangement for voice or violin. We heartily wish this 'tutor' a wide circulation and hope, too, that it will awaken a greater interest in the guitar than has hitherto been accorded to that instrument. Price 2/- nett.

Published by W. PAXTON & PRICE & REYNOLDS. All price 6d. nett.

'Miss Carnation.' Music by H. Jaxon. A very pretty song.

'The Slaves Serenade.' Music and words by J. Crossley. A distinctly taking coon song.

'Hello! how do?' Music by John Neat. A comic song, pictured by Miss Gladys Hunting with great success.

'Don't sing about Diabolo.' Music by H. Jaxon. A successful comic song.

'Run away from old man Goblin.' A bright little coon song.

'Jessie the flower.' Music by John Neat. A good Scotch love song.

H. Wilcox-Lawrance, British Composer.

(Continued from page 56).

A rallentando then prepares for the entry of the second main subject of the overture by a long 'pedal' on the dominant of the new key F, a very sorrowful little phrase for the horn, reminiscent of tragedy, slightly delays the song of triumph, but this is now

(9)



heard, after a few preliminary bars for the trumpets and other wind instruments.

(10)

Allegro vivace.

The exultant character of this song of victory and triumph is obvious, and it supplies the material for much of the remainder of the work, appearing in unexpected places paraphrased, sometimes 'inverted' and used as a bass and counter-theme to the first subject; always prominent even amongst the intricacies of the 'working out' passages, in this way illustrating the constant intrigues against Wallenstein, towards lessening his power and influence. However, by its insistence, this 'victory-song' seems to urge him on to greater efforts.

After this subject is given out by the full orchestra, followed by a prominent passage for the flutes, accompanied by the strings pizzicati, the melody is played by the trombones and forms the bass of a 'counter-theme' for the wood-wind and strings. After a 'rallentando' we have a Largo passage of a very grave and plaintive nature, played in the minor by the 1st violins on the G-string. Modulating through E flat to C flat the phase

(11)

Largo.
4th Cord.

is then given to the four horns, and an enharmonic change leads to the key of C major; the theme, somewhat altered, is now played in a majestic manner by the full orchestra. After a 'full-close' on the dominant of C minor a tragic interruption takes place momentarily, the 1st violins having a portion of the first subject, while the horns and clarinettes sustain the chord of the 'diminished seventh,' and the weird cry of the low notes of the clarinettes, followed by the sudden rushing in of the flutes, will be noticed. Calm is restored and the strings have a delicate *ppp* passage, alternating with very soft taps on the drums; but, as if to resent this return to so peaceful a mood, every instrument of the orchestra is used in making a loud crash in the dominant of C minor. This at once leads to the 'working-out' portion of the overture, which is built upon the material already introduced.

The composition from here is of a much more intricate nature; with the weaving together of the various subjects and episodes, and after much interchanging of parts by the instruments, the fantastic little phrase recurs,

(12)

Allegro.

followed by a quaint passage for the clarinettes, accompanied by the flutes, oboes and bassoons.

(13)

Allegro.

The welding of the thematic material still continues, and notice will be taken of the variety of tone-colour obtained by the interchanging of the parts by the three orchestras—strings, wood-wind and brass—leading on to a wild rushing passage in contrary motion, played *Presto* by the strings. The wind gradually joins in, and working up to a 'full close' on the dominant of D minor, the way is prepared for a return to the first part of the overture, which, after the usual repetition,

modulates to D major, in which key the principal 'second subject' now appears. Following this is a recapitulation of the 'first subject' in A minor, leading direct into a dramatic episode for the strings; this 'terrific' passage is commenced by the violas, 'cellos and basses, gathering strength with the violins, the sudden entry of the trombones greatly increasing the effect, which gives the impression of a rising storm of passions. The wood-wind and ultimately all the instruments, join in and lead us to the coda, which is formed on a modification of the 'second subject,' now appearing thus, with the original form (see

(14)

Allegro vivace.

illustration No. 10), constantly used against it. At the same time, as a counter-theme, a long 'pedal' on the dominant leads to a rallentando, after which, in still another form, is this subject used, and from here the music continues in

(15).

Allegro vivace.

an ever joyous strain, culminating in the return to the 'song of victory' theme in its original form, played in all pomp and dignity (Maestoso) by the full orchestra.

The whole work ends with a short Presto passage, and then, against the tremulant notes of the strings, the trombones, horns and all the basses burst in once more *fff*, and, finally, with a reminiscence of this same subject, the overture is brought to a jubilant conclusion, and thereby emphasises the triumphs and victories of Wallenstein.

We can only conclude with a list of some of his more important works, and the remark that as a teacher he stands in the front rank, and as a maker and conductor of orchestras he is equal to many of his contemporaries who have had the advantage of professional assistance.

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Marie Hall.

On May 21st Marie Hall's programme consisted of Beethoven's 'Coriolan' overture, which has much emotional interest, the concerto for violin, Op. 77, Brahms, and the concerto No. 1 in D major of Paganini. Wood's conducting seemed to upset the talented artist in one part of the Brahms, as she twice tried to hold him back (and, we may say, correctly), and at last gave up in despair. The fact is the first violins of the orchestra would hurry. This spoilt the performance. But it was clear to us that Miss Hall's playing is more suited to Paganini than Brahms, and it would be well in future for her not to mix the two classes, for her own sake. She played the Paganini really well.

Cut Leaves.

'New Cremona,' being a translation of Dr. Max Grossman's 'Theory of Harmoniously Attaining the Resonance Boards of the Violin.' The secrets of the old Cremonese Masters, 1/- nett. Published by Breitkopf and Härtel. pp. 1 to 141, paper covers. This is indeed a book to be read. It opens with 'The causes of the decline in the art of making.' It deals with the varnish question also. The second portion of the work is devoted to the question of 'Age improving the tone or not.' And the last part of the work speaks of the promulgation of Dr. Grossman's theory. It gives fully in each instance the for and against, and is a book well worthy of consideration by all lovers of the violin family, amateurs and experts alike.

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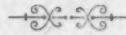
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